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CATALOGUE

OF A

COLLECTION OF DRAWINGS

BY

MISS KATE GREENAWAY

AND

HUGH THOMSON.

EXHIBITED AT

THE FINE ART SOCIETY'S.

WITH A PREFATORY NOTE

BY

LIONEL ROBINSON.

148, NEW BOND STREET, W.,
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1891.

Introductory Note.

MISS KATE GREENAWAY.

IT will be found as difficult in the future, as it is delicate in the present, to assign to Miss Kate Greenaway her rightful place among contemporary artists. Has she founded a school, or only started a fashion? Are those who with more or less success tread in her footsteps disciples or imitators? So long as Miss Greenaway was known to the public only through the medium of her printers, their actual share in her popularity may have been unrecognised or overrated according to the critic's judgment. An exhibition, therefore, of her original drawings is of a more than usual interest, as helping to decide some of the foregoing questions.

Miss Greenaway's life, in so far as it concerns the public, is one in which the pursuit of her art has been

persistently dominant. The daughter of a wood engraver, in the front rank, Miss Kate Greenaway began her art education at a very early period, and carried it through with the utmost thoroughness. In the preparatory classes for admission to the State Art Schools, and subsequently in those schools at South Kensington, where she was the fellow-student and friend of Mrs. Allingham, she obtained the advantages of systematic training. After completing her course there Miss Greenaway attended the well-known life classes at Heatherley's, and also followed the Slade School course of study. Thus fully equipped for her career she first came before the public at the exhibition of the old Dudley Gallery, where she was a frequent exhibitor of small cabinet pictures. She had, even then, already allowed her fancy to lead her back to the days when, at the close of the last century, costume still preserved a quaint picturesqueness—the echo of a stiffer and more conventional period—and typifying in a very remarkable way the mingling of classes which was then becoming more obvious in each decade. But the revival of the taste for our grandmothers' gowns was not as yet sufficiently marked to arouse attention. Meanwhile Miss Greenaway found more remunerative but anonymous work in designing Christmas cards, illustrating children's stories and the like. It was in doing this sort of dainty, but too strictly decorative work, that the resources of childhood, combined with the possibilities of old-world fashions, were brought home to her. But before venturing far upon this road, she constructed with her own hands various costumes, and dressed up her models and lay figures in order to realise the effect. In this thoroughness lay a part of Miss Green-

away's subsequent success. She had not merely picked up some old book of costumes and copied what after all may have been the fancy work of some unknown book-illustrator, she made her children live and move in the garments of the previous century; and having achieved this she infused into them her own personality, giving to each its special grace or its naïve humour.

In 1879 she was encouraged to make a bolder venture, and in her own name produced the volume "Under

the Window," which at once established her reputation. So rapid and so large was the sale of this volume—of which the songs by herself are not the least charm—that it is fair to say that it was the voice of the public and not of the critics which had thus suddenly brought her into prominence. She had touched a chord which awoke an echo in every parent's heart—the beauty of childhood.

The moment selected for striking this note was well

chosen. Abroad and at home the claims of children were asserting themselves more loudly than ever. German and French artists had alike proved unequal to the task, notwithstanding the temporary popularity of L. Fröhlich, of Ludwig Richter, and, in a higher degree, of Edouard Frère and others. Clever as many of these artists showed themselves, they failed to render the more transient graces of little children, whilst they were, with the exception of Frère, apparently indifferent to the bright surroundings and beauties of nature with which Miss Greenaway heightened the charm of her work. It is this absolute harmony between the figures and the landscape which makes her work so complete. Mr. Ruskin devoted one of his lectures at Oxford to the place occupied by Miss Greenaway in modern art, and bestowed upon her praise without stint. "Observe," said he, "that what this impressionable person *does* draw, she draws as like as she can. It is true that the combination or composition of things is not what you can see every day. You can't every day, for instance, see a baby thrown into a basket of roses; but when she has once pleasantly invented that arrangement for you, baby is as like baby, and rose as like rose, as she can possibly draw them. And the beauty of them is in being like, they are blissful just in the degree that they are natural; the fairyland she creates for you is not beyond the sky nor beneath the sea, but near you even at your doors. She does but show you how to see it, and how to cherish." The success which greeted "Under the Windows," was more than repeated in the "Birthday Book for Children," which was published in the following year. It is said that upwards of 150,000 copies were sold, and the book still

retains its popularity. Each succeeding year, generally about Christmas time, saw the issue of a fresh volume. "Mother Goose," "A Day in a Child's Life," "Little Ann," "The Language of Flowers," "The Marigold Garden," "A, Apple Pie," "The Pied Piper," and the "Book of Games," were successively produced, whilst in addition she threw such sweetness and light into that most dreary of primers, Mavor's Spelling Book, that most of those who have seen it, must regret that it was not possible for them

to begin life and education again under such auspices. In 1883, Miss Greenaway also commenced her series of almanacs, which have been continued up to the present time, holding their own in the eyes of all who care for true poetic fancy against the numerous imitations of home and foreign manufacture with which the British market has been inundated. Unfortunately, to a very large public, the distinction between Miss Greenaway's own work, and that of the host of imitators her art has evoked, is not

apparent; and as the inferior work, especially that of German origin, can be produced at a very much lower price than the more delicate and original designs, Miss Greenaway has been made to pay, in a very appreciable way, the penalty of popularity. In her own country too, a number of so-called artists, thinking to reap where she had sown, produce year after year more or less spurious imitations of her style, in which nothing perhaps is wanting save the touch of genius and the refined fancy which distinguish the creation of the original artist from the laborious dulness of the copyist.

It is impossible to close this notice of Miss Greenaway's work without some reference to foreign opinion. For some years a French edition of her almanacs has found a regular sale in France, and no one who can recall the French children of twenty years ago—as seen in the country or at watering-places—and compares them with the children of the present day, can fail to recognise the influence which she has exercised at least over their dress. It may be related, too, here that an Englishman who was recently visiting Jules Breton at his Normandy home, was astonished to find himself welcomed by a bevy of children in the most becoming "Greenaway" costumes, which the artist declared to be the only ones appropriate to childhood and sunshine, adding "qu'elles seules étaient dignes d'embellir les chefs-d'œuvre du bon Dieu."

It was, moreover, a French critic who first called attention to the artistic value of Miss Greenaway's work, and even preceded Mr. Ruskin's praise of it. Speaking of the designs of Mr. Walter Crane, Mr. Randolph Caldecott, and Miss Kate Greenaway, he

says, "Landscape plays an important part; familiar landscape, very English, interpreted with a *bonhomie savante, spirituelle*, decorative in the rarest taste, a strange and valuable adaptation of Etruscan, Flemish, and Japanese art to the national sentiment. . . . With a skill never before equalled, with the tenderness, with the devotion of a young mother, Miss Greenaway seizes upon the young child, and shows it to us in all its 'naïvetés, ses gaucheries, et ses grâces touchantes' in its games, its walks, its surprises, and embarrassments; its stumblings in wintry ways, the enchanting smiles of its spring-time, and all the history of its tender heart and harmless egoism."

As has been already said, Miss Greenaway owed not a little of her success to her interpreters, and to the moment of her appearance. Colour painting had been brought to a pitch of excellence never before attempted, and harmonized in an unexpected way a perfect rendering of nature with the effects of decorative treatment. It was Miss Greenaway who, without an apparent effort, first solved the æsthetic problem, and to her is due all honour for the discovery.

MR. HUGH THOMSON.

OF Mr. Hugh Thomson, specimens of whose work in black and white form part of the present exhibition, it is necessary to say a few words. In training he differs altogether from Miss Greenaway, and if at first sight there seems some similarity of taste and aim, a

little study will show that the resemblance is wholly superficial. Mr. Hugh Thomson is essentially a self-made as well as a self-taught artist. Born in the north of Ireland, not far from the Giant's Causeway, he passed the earlier years of his life in the open country, acquainting himself with, and interesting himself in, little beyond the life on his father's farm and stockyard. Here he was brought into daily contact with horses of all kinds, for Irish horse-breeding has for generations been carried on successfully in Antrim and the adjoining counties, and the lad's quick eye soon learned to know and recall the points and movements of the animals about him. He felt at the same time the desire which many boys have to transfer his impressions to paper, but there were no guides or instructors at hand, and no schools within reach, even if he had been able to foresee the road upon which he was to journey. His sole aids in drawing were three old volumes of the *Dublin Penny Magazine*, a periodical which dates from the days of Charles Knight, or, in other words, from the first half of the century. In those days, the old-fashioned method of wood-engraving still survived, and the publishers of the *Dublin Penny Magazine* had availed themselves of blocks which had previously served their purpose on this side of St. George's Channel. The result was that the engravings supplied were generally of a good class, and drawn with considerable accuracy as well as strength. It is lucky that it was so, for they provided the only art education Mr. Thomson ever received. Every winter's evening he would pass some time in copying these drawings, never ceasing until he had obtained results which

satisfied himself. By slow degrees he thus obtained firmness of hand, and a naturally quick eye for outline helped him to reach the measure of perfection at which he aimed. There was, however, no thought in his mind of ever making drawing a profession. An

opening in a house of business at Belfast was offered, and his father at once decided that his son should take advantage of it. For some time Mr. Hugh Thomson plodded at the uncongenial work. It was one thing to master the technical details of linen-manufacture, and

another thing to push your products upon coy or sceptical purchasers, and for this latter part of the business Mr. Hugh Thomson had no aptitude. Belfast, too, had art classes, which might supply the deficiencies of his art education. A very few visits, however, convinced him that, except for the arts of design applied to manufacture, there was little to be learnt at these classes.

He had by this time definitely broken with business, and was looking for more congenial work, when an opportunity occurred at Messrs. Marcus Ward's printing and publishing establishment, and here for a short time Mr. Hugh Thomson found employment.

It was at this time (1884) that Mr. Comyns Carr was launching the *Illustrated English Magazine*, and happily for Mr. Thomson some of his drawings came under the editor's notice. Mr. Comyns Carr at once recognised the ability and promise displayed in these drawings, and without hesitation entrusted to the artist the illustration of Mr. Sutherland Edwards' paper on "Drawing Room Dances," in which the manners of our ancestors in the stately minuet and "ethereal waltz" were rendered with delicate taste. Mr. Thomson's next series of characters, however, had no such adventitious aid. He was brought down to contemporary times and to a station of life whence picturesqueness seems to have fled, if ever it found a resting-place there—Covent Garden, as seen in our own day. Jew fruitsellers, Irish costermongers, and English carters, as depicted in these illustrations, were real studies of character, and it is not the least of Mr. Thomson's merits that he was able to preserve throughout something more than mere tribal peculiarities.

From this time Mr. Thomson's career can be followed by those who care to trace it in the pages of the *English Illustrated Magazine*, to which he devoted most of his time, occasionally contributing to the *Art Journal* and the *Graphic*. In the latter a vacancy for Christmas illus-

trations had occurred through the premature death of Randolph Caldecott, and few artists were better competent to continue the special work with which that talented draughtsman had associated his name, than Mr. Thomson. He continued the tradition of the joyousness of field

sports and association with animals which has been handed down among English artists since the days of Henry Alken, and in his drawings of horses especially he has shown himself not an unworthy inheritor of their mantle.

Mr. Thomson's strongest characteristic—as will be better seen in these drawings than in their reproduction—is the power of conveying the idea of motion—combined with a true sense of humour—and an appreciation of the quieter charm of country life. It may be objected that he fails to make Olivia a type of beauty, but although the numerous artists who have tried their hand upon the "Vicar of Wakefield," have generally aimed at making her something more than a Hebe, yet even her fond father could only describe her as "open, sprightly, and commanding." She was in truth a type of Irish middle-life; and Mr. Thomson has perhaps been well advised not to look beyond the fair specimens which that class can offer.

In many ways it has been Mr. Thomson's fate to be brought into comparison with Mr. Caldecott, and although the trial is a severe one, it does not result disastrously for the former. In "Days with Sir Roger de Coverly," and in the "Vicar of Wakefield," of which the original drawings form part of the present exhibition, we are irresistibly taken back to the earlier volumes of the same series, "Bracebridge Hall" and "Old Christmas," of which the success at the time of their publication firmly established Mr. Caldecott's position as a draughtsman of the highest order. But in comparing the works of the two artists due allowance must be made for the incomparable advantage in the way of engraving enjoyed by

Caldecott. His two volumes were published before the modern "processes," which threaten to destroy engraving as an art, had come into vogue. Consequently the present exhibition of Mr. Thomson's original drawings will enable the public to realise more accurately the value of his work; as will be seen at a glance, it is direct in purpose, and simple in execution. A preliminary sketch in pencil, in order to see how the artist's idea will work out, is promptly followed by the pen work, which is broad, fine and decisive, for no second thoughts or corrections are possible. Mr. Thomson takes no credit for his lack of Academic training; on the contrary, he regrets the want of it, for his work is necessarily slower and more cautious than it would need to be, had he assurance of something besides his own eye or memory. But others before him have achieved distinction without it, and by dint of labour and care, he may claim a place beside them.

LIONEL ROBINSON.

MR. HUGH THOMSON'S DRAWINGS

Illustrating Goldsmith's "Vicar of Wakefield."

No.

1. "To lend him a Riding-Coat."
2. "To taste our Gooseberry Wine."
3. The Great Whiston Controversy.
4. "In the most pathetic Parts of my Sermon."
5. An Exhortation to Matrimony.
6. "To spare an old broken Soldier."
7. Mrs. Primrose's Epitaph.
8. "And then gazed in the Glass."
9. "Mr. Burchell and I bringing up the Rear."
10. "Would bid the Girls hold up their Heads."
11. "With the Music-Master's Assistance."
12. "On fine Days rode a-Hunting."
13. "Our little Habitation."
14. "The Completing a Tract."
15. The Rescue of Sophia.
16. "Pointing to a magnificent House."
17. "To read the Lessons of the Day."
18. "With an important Air."
19. "The Cruelty of Barbara Allen."
20. "Came out to meet their Minister."

No.

21. "And enjoy the Breeze that wafted both Health and Harmony."
22. "Come Sweeping Along."
23. "In all their former Splendour."
24. "Lifting up the Flaps of his Pocket-holes."
25. "With a careless Superior Air."
26. "Which she returned with a Courtesy."
27. "To whose Child he was carrying a Whistle."
28. "This was said without the least Design."
29. "The History of Patient Grissel."
30. "Little Dick reached him a Chair."
31. "Seemingly by Accident."
32. "Mr. Thornhill came with a Couple of Friends."
33. "A Lump of Sugar each."
34. "Bursting through the Hedge."
35. 'No, Sir, there I protest you are too hard for me.'
36. "Winked on the Rest of the Company."
37. "I was tired of being always Wise."
38. "Our Landlord and Two Young Ladies richly dressed."
39. "Drawn together in one large historical Family Piece."
40. "Kept up beyond the usual Time."
41. "Our Family dined in the Field."
42. True-Love-Knots lurked in the Bottom of every Teacup."
43. As pat to the Music as its Echo."

No.

44. "With Looks that betrayed a Latent Plot."
45. "Two Fiddles, with a Pipe and Tabor."
46. "I'll take my Leave therefore."
47. Olivia.
48. "Jernigan! Jernigan! Bring me my Garters."
49. "I was met by a Person on Horseback."
50. "His Manner of Telling Stories."
51. "Fitting out Moses for the Fair."
52. "Go and get Gold for this."
53. "Fudge."
54. Moses starting for the Fair.
55. At the Fair.
56. "Setting my two Little Ones to Box."
57. "Moses came slowly on Foot."
58. "Dear Mother, why won't you listen to Reason?"
59. "But he persuaded her again."
60. "And gave the Messenger Sevenpence Halfpenny."
61. Mr. Spanker.
62. "To advise me, in a Whisper."
63. "They drove off very fast."
64. "The Player, with a Wink."
65. "'What!' cried he."
66. "But cheerful as the Birds that carolled by the Road."
67. "Welcomed me with most cordial Hospitality."
68. "All you have to do is to teach the Dutchmen English."

No.

69. "A Young Gentleman approached me."
70. "Are you the Bearer of this here Letter?"
71. "I played one of my most merry Tunes."
72. "Drew out a Bundle of Proposals."
73. Mr. Crispe.
74. "Caught the dear forlorn Wretch in my Arms."
75. "Informed me, with a Whisper."
76. "I burst from him in a Rage."
77. "'Avoid my Sight, thou Reptile,' cried I."
78. "He replied by drinking her Health."
79. "I strove to calm her Sorrows."
80. "To demand my Annual Rent."
81. "While the Family stood, with silent Agony."
82. "Learning to blow the French Horn."
83. "They came in."
84. "Here, dear Papa, here we are."
85. "You talk of the World, Sir."
86. "Swearing that I was a very honest Fellow."
87. "Perfectly merry upon the Occasion."
88. "In the grandest Equipage."
89. "And loved the Ladies."
90. "At first refused to move from the Door."
91. "And walked on slowly."
92. "Climbed up Sir William's Knee."
93. "Received by the Shouts of the Villagers."
94. "Who were using all their innocent Efforts to comfort me."

No.

95. "Leaning on her Sister's Arm."
96. "At which Jest."
97. "With Oaths and Menaces drew his Sword."
98. "The Keeper entered."
99. "With the kindest Condolence."
100. "He read it twice over."
101. "He slapped his Forehead."
102. "A very well-dressed Gentleman."
103. "And delivered the Letter."
104. Tailpiece.

MISS GREENAWAY'S DRAWINGS.

No.

105. Cover. (Language of Flowers.)
106. Careless Matilda. (Little Ann.)
107. Mammas and Babies. (Marigold Garden.)
108. Happy Days. (Marigold Garden.)
109. Deaf Martha. (Little Ann.)
110. On the Bridge. (Marigold Garden.)
111. Wood Sorrel.—Joy: Maternal Tenderness. (Language of Flowers.)
112. The little Cripple's Complaint. (Little Ann.)

No.

113. PURPLE LARKSPUR. — HAUGHTINESS. (Language of Flowers.)

114. TO A LITTLE GIRL THAT HAS TOLD A LIE. (Little Ann.)

115. THE GAUDY FLOWER. (Little Ann.)

116. NETTLE TREE.—CONCERT. (Language of Flowers.)

117. THE GOOD-NATURED GIRLS. (Little Ann.)

118. DIRTY JIM. (Little Ann.)

119. SOAP BUBBLES. (Children's Games.)

120. TO BABY. (Marigold Garden.)

121. PUSS IN THE CORNER. (Children's Games.)

122. HOP SCOTCH. (Children's Games.)

123. THE BABY'S DANCE. (Little Ann.)

124. ORANGES AND LEMONS. (Children's Games.)

125. SEE-SAW. (Children's Games.)

126. GIRL WITH BABY. (A Day in a Child's Life.)

127. MARY'S GONE A MILKING. (Children's Games.)

128. GIRL DRAWING CHAISE. (Little Ann.)

129. SUSAN BLUE. (Marigold Garden.)

130. HUNT THE SLIPPER. (Children's Games.)

131. SPRING. (Almanack for 1883.)

132. MOTHER GOOSE.—COVER.

133. BLINDMAN'S-BUFF. (Children's Games.)

134. WINTER. (Almanack for 1883.)

135. AUTUMN. (Almanack for 1883.)

136. WINTER. (Almanack for 1890.)

137. QUEEN'S ROCKET.—"YOU ARE THE QUEEN OF COQUETTES." (Language of Flowers.)

No.

138. Skipping. (Children's Games.)

139. Thrift.—Sympathy. (Language of Flowers)

140. February. (Almanack for 1890.)

141. Girl and Boy with Bracken.

142. Procession of Girls and Children with Flowers.

143. Camellia Japonica.—Perfected Loveliness. (Language of Flowers.)

144. October. (Almanack for 1890.)

145. Going to see Grandmamma. (Marigold Garden.)

146. December. (Almanack for 1890.)

146A. January. (Almanack for 1890.)

147. The little Queen's Coming. (Marigold Garden.)

148. Song of a Doll. (A Day in a Child's Life.)

149. The Wedding Bells. (Marigold Garden.)

150. Wreath of Roses. (A Day in a Child's Life.)

151. Through the white Flowers.

152. Calendar.—The Months.

153. Lady Queen Ann. (Children's Games.)

154. Under Rose Arches. (Marigold Garden.)

155. Title Page. (A Day in a Child's Life.)

156. My little Girlie. (Marigold Garden.)

157. Cupids with Cornucopia of Flowers. (Language of Flowers.)

158. Far away Thoughts.

159. In a May Evening.

160. Xeranthimum. — Cheerfulness under Adversity. (Language of Flowers.)

No.

161. MARCH. (Almanack for 1890.)

162. ALMANACK FOR 1884.—FRONTISPIECE.

163. MEDDLESOME MATTY. (Little Ann.)

164. FIG MARIGOLD.—IDLENESS. (Language of Flowers.)

165. LITTLE GIRL SITTING ON FLOWER POT. (Language of Flowers.)

166. BABY MINE. (Marigold Garden.)

167. THE CHATTERBOX. (Little Ann.)

168. THE NEW YEAR. (Almanack for 1883.)

169. BLUE SHOES. (Marigold Garden.)

170. HOOPS. (Children's Games.)

171. COVER. (Almanack for 1890.)

172. SUMMER. (Almanack for 1883.)

173. BLUE PERIWINKLE.—EARLY FRIENDSHIP. (Language of Flowers.)

174. THE TEA PARTY. (Marigold Garden.)

175. TWO GIRLS SITTING ON LOG. (A Day in a Child's Life.)

176. WASHING AND DRESSING. (Little Ann.)

177. THE VILLAGE GREEN. (Little Ann.)

178. THE LITTLE JUMPING GIRLS. (Marigold Garden.)

179. WHEN WE WENT OUT WITH GRANDMAMMA. (Marigold Garden.)

180. THE WOODEN DOLL AND THE WAX DOLL. (Little Ann.)

181. TITLE PAGE. (Marigold Garden.)

182. HALF-TITLE. (Marigold Garden.)

183. THE STREET SHOW. (Marigold Garden.)

184. AT SCHOOL. (Marigold Garden.)

No.

185. Sleepy Harry. (Little Ann.)

186. Frog in the Middle. (Children's Games.)

187. Boy running from Girl. (A Day in a Child's Life.)

188. Negligent Mary. (Little Ann.)

189. The Spider. (Little Ann.)

190. Indian Jasmine.—Attachment. (Language of Flowers.)

191. Little Phillis. (Marigold Garden.)

192. On the Wall Top. (Marigold Garden.)

193. Dancing Cupids. (Language of Flowers.)

194. The vulgar little Lady. (Little Ann.)

195. The little Girl that beat her Sister. (Little Ann.)

196. Zephyr Flower. — Expectation. (Language of Flowers.)

197. Girl with Skipping-Rope. (A Day in a Child's Life.)

198. Half-title. (Language of Flowers.)

199. You little Girl. (Marigold Garden.)

200. Acacia.—Friendship. (Language of Flowers.)

201. The Orphan. (Little Ann.)

202. A little London Girl. (Marigold Garden.)

203. Follow my Leader. (Children's Games.)

204. Waking. (A Day in a Child's Life.)

205. The Disappointment. (Little Ann.)

206. The Child's Monitor. (Little Ann.)

207. Two little Girls in Red.—Blank Page. (Marigold Garden.)

208. Frontispiece.—Girls throwing Roses. (Language of Flowers.)

No.

209. COME AND PLAY IN THE GARDEN. (Little Ann.)
210. TOUCH-WOOD. (Children's Games.)
211. IN AN APPLE TREE. (Marigold Garden.)
212. RING A RING OF LITTLE BOYS. (Marigold Garden.)
213. ON THE WALL TOP. (Marigold Garden.)
214. PLAYTIME. (A Day in a Child's Life.)
215. SOUTHERNWOOD.—JEST: BANTERING. (Language of Flowers.)
216. WISHES. (Marigold Garden.)
217. FROM WONDER WORLD. (Marigold Garden.)
218. ROSE.—LOVE. (Language of Flowers.)
219. SWINGS. (Children's Games.)
220. THE DANCING FAMILY. (Marigold Garden.)
221. ENCHANTER'S NIGHTSHADE.—WITCHCRAFT: SORCERY (Language of Flowers.)
222. TOM TIDDLER'S GROUND. (Children's Games.)
223. TIP-A-TOE. (Marigold Garden.)
224. GREEDY RICHARD. (Little Ann.)
225. THE FOUR PRINCESSES. (Marigold Garden.)
226. FRONTISPIECE. (Marigold Garden.)
227. "WHAT WONDROUS LIFE IS THIS I LEAD?"
228. PAINTING BOOK.—COVER.
229. THE CATS HAVE COME TO TEA. (Marigold Garden.)
230. FROM MARKET. (Marigold Garden.)
231. FIRST ARRIVALS. (Marigold Garden.)
232. HYACINTH.—PLAY. (Language of Flowers.)
233. LITTLE BOY ON STILE. (A Day in a Child's Life.)

No.

234. Dolls. (Children's Games.)

235. Yew.—Sorrow. (Language of Flowers.)

236. Sophia's Fool's Cap. (Little Ann.)

237. A genteel Family. (Marigold Garden.)

238. The Holidays. (Little Ann.)

239. Osmunda.—Dreams. (Language of Flowers.)

240. Moss Rose.—Maternal Love. (Language of Flowers.)

241. Row of Children singing. (A Day in a Child's Life.)

242. Girl carrying Baby. (A Day in a Child's Life.)

243. George and the Chimney Sweep. (Little Ann.)

244. The Daisies. (Marigold Garden.)

245. Little Girls must not fret. (Little Ann.)

246. Illustration to the Cover. (Marigold Garden.)

247. Mulberry Bush. (Children's Games.)

248. Grace before Meals. (A Day in a Child's Life.)

249. For a naughty little Girl. (Little Ann.)

250. Frances keeps her Promise. (Little Ann.)

251. A true Story. (Little Ann.)

252. Child's Song. (Marigold Garden.)

253. Learning to go alone. (Little Ann.)

254. The Butterfly. (Little Ann.)

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